

Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

TRANSLATION FROM THE FIELD OF HOUSING AND
INTERIOR DECORATION WITH A COMMENTARY AND
GLOSSARY

Lenka Švecová

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Lenka Švecová

Vedoucí práce:

Mgr. Lenka Dejmalová

Katedra anglického jazyka a literatury

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

Plzeň, duben 2015

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1 Introduction

The aim of this thesis is to translate selected English texts from the field of interior design and housing with a commentary and glossaries.

The thesis has two main parts, the first section contains the theoretical part that describes the methods of translation, types of translation, common functional styles and literary and non-literary translation. The books by Dagmar Knittlová and Peter Newmark are used as the main sources.

The practical part includes the translation of three texts with the commentaries and glossaries based on these texts. Each commentary is divided into two parts. The first part focuses on the macro approach and the source text, its author, reader, structure and function are analysed. Then the micro approach analysis follows and morphological, syntactical and lexical phenomena and translation problems arising during the process of translation are described.

Texts were taken from the websites orienting to housing, interior design and architecture. During the selection of texts I have become aware of several differences between Czech and English written housing magazines. The Czech magazines are more oriented on technical articles, almost in every issue of leading Czech housing magazines for instance "Dům a zahrada", "Bydlení", "Můj dům" we can find an article about topics such as renovations, DIY, reconstructions or more technical oriented for example about heating, caulking or types of insulation. The English magazines such as "Elle Decor", "House & Garden", "Country Homes & Interiors" are more oriented on articles about inspiration, food, human stories and interviews.

I have selected three texts, the first one is called "How Can Design Describe the Personality of the Owner", this text deals with the fact how the personality can influence our decisions and our approach to interior design. The text is written in publicistic style.

The topic of the second text is DIY Renovations. This text was selected to give some terminology from the field of civil engineering but the theme of the text is still related to the field of housing. This text contains a whole range of technical terms, their definitions are included in the glossary. This text is written in popular-scientific

style.

The last text is called “How to: Choose flooring for your home” and deals with the classification of flooring, their types, advantages and disadvantages and advises on the right choice of flooring. This text contains terminology as well and it is written in popular-scientific style.

Technical terms were verified in the Czech-English Dictionary of Architecture and Civil Engineering by Milan Hanák.

The endnotes, bibliography, abstract, resume and appendices are included.

2 Theoretical part

2.1 Translation

The etymological origin of the word “translation” derives from a Latin term meaning “to bring or carry across”. In Ancient Greece they distinguished two types of translation namely “metaphrase”, which means “to speak across” in modern terminology literal translation or word-for-word translation. By contrast, the term “paraphrase” means expressing the same idea in different words. [1]

The history of translation is very rich and complex and even nowadays translation is very important since almost every culture in the world has interactions with every other culture. In the course of time there has been an effort to replace the slow speed of manual translation with the faster machine translation or machine-aided human translation. Machine translation is frequently used for weather reports and other areas where linguistic variables are limited. [2]

Product of translation

Peter Newmark in the book “About translation” describes two views on the product of translation. The first one is a relative view, where a translation is perceived as a product of its culture and its time and the translation is often an adaptation, which is appropriate for the adaptations of comedies, short-lived texts and blockbusters.

The second view on the product is critical and evaluative and it requires a comparison of the translation with the original and a verification of grammatical and lexical concordance. This view is more concrete and detailed and emphasizes stylistic and linguistic deficiencies.[3]

The Process of Translation

In the modern theory of translation greater emphasis is put on the process of translation than eventual product, therefore monographs state 2 types of approach. The macro approach is focused on a cultural and historical background, context, author’s attitude to the theme of the text, the relation between author and reader, readership/audience, the type of text and its functional style and structure. On the basis of the literary genre of the source text, characteristic features, target readers/readership and so on, the translator has to decide how to approach translation, preserving the

functional style and the contextual meaning of the source text.

The micro approach ensues after the classification of source text. Grammatical, syntactic and lexical structures of source text are described in the micro approach. Sometimes the micro approach is supplemented with the list of difficulties arising during the translation and their solving.[4]

2.2 Translation methods

(On the basis of books by Dagmar Knittlová and by Peter Newmark)

Translators can use different methods and procedures during the process of translation. The enumeration of these methods is stated in the book “K teorii i praxi překladu” by Dagmar Knittlová and in the book “Textbook Of Translation” by Peter Newmark. Knittlová based her methods on the theory of Canadian linguists Jean-Paul Vinay and Jean Darbelnet. They state seven core methods solving the lack of direct equivalent in the target language.

1. Transcription and Transliteration

Transcript which is more or less adapted to the usage of the target language, nevertheless it is necessary to take into consideration the transliteration i.e. a transcript by means of different alphabet that causes sound distortion; it is characteristic of transcript of Chinese and other names.

Example:

[illegible]

Transcription $Kim Jong Un \rightarrow Kim \check{C}ong Un$

2. Calque

Calque is a “word – for – word” expression, a borrowed word or a phrase from source language is literally translated into target language including structure.

Example:

der Übermensch → superman

Biergarten → beer garden

skyscraper → mrakodrap

3. Substitution

"i.e. replacement of one language means by another, that is equivalent" [5]

Example: *We had to shout to hear each other.* → Museli jsme křičet, abychom se slyšeli. [6]

4. Transposition

Necessary change in the grammar from source language to target language i.e.

singular to plural, position of the adjective, changing the word class or part of speech. [7]

Example: *headquarters* → hlavní sídlo

5. Modulation

The semantic change of viewpoint or perspective.

Example: *angle-joint of the pipe* → koleno potrubí

6. Equivalency

Equivalency is the substitution of a source language statement for a target language statement which accounts for the same situation, even though there is no formal or semantic concordance. It is different from modulation as it belongs to the semantic level, not to the lexical level.

Example: *my sweet girl* → děvka

Peter Newmark distinguishes several types of equivalency:

cultural equivalent – a cultural word from the source language is translated into a target language by a cultural word e.g. *A-level* → maturita

functional equivalent – a process applied to cultural words and it requires the use of words without any cultural meaning, it is also used when a technical word has no target language equivalent e.g. *Sejm* → Polish parliament

descriptive equivalent – a description of cultural word, its usage, appearance or function e.g. *samurai* → the Japanese aristocracy from the eleventh to the nineteenth century [8]

7. Adaptation

To replace a situation of the source language by an analogous situation of the target language, it is used in situations where no suitable equivalent exists in the target language or when the given situation of the source language does not exist in the target language i.e. a cultural gap e.g. no equivalent of a proverb or a pun [9]

Example:

Fika (Swedish) → tea break

Palais Bourbon → Westminster

Newmark puts forward eight basic methods of translation with the pros and cons of their usage. He divided them into two groups. The first group emphasizes the

source language, Word-for-word, Literal, Faithful and Semantic translation fall into this group. Adaptation, Free translation, Idiomatic and Communicative translation are other translation methods which lay stress on target language. Nevertheless, Newmark determines only two methods as an optimal choice namely semantic and communicative translation. “They fulfil the two main aims of translation [...] accuracy and economy.” [10]

1. Word – for – word translation

The source language word-order is preserved, the words are translated by their primary meanings, out of the context. Cultural words are translated literally. The main use of this translation is, on the one hand, to understand the mechanics of the source text. On the other hand, it has the function as a pre-translation process.

2. Literal translation

The source language grammatical constructions are converted to their nearest target language equivalents (clause to clause, collocation to collocation), but lexical words are translated singly, out of context.

3. Faithful translation

Faithful translation attempts to produce the precise contextual meaning of the original within the constraints of the target language grammatical structures and preserves the degree of grammatical and lexical deviation in the translation. A Translator conveys the author’s intention of the text (what the author trying to communicate) as faithfully as possible into another language.

4. Semantic translation

Semantic translation differs from faithful, word to word or literal translations because it focuses on the aesthetic value of the source language text. Semantic translation is suitable for expressive texts, this type of text do not require 100% fidelity to the source text and allows for the translator’s intuitive insight with the original. The distinction between faithful and semantic translation is that the first is uncompromising and dogmatic while the second one is more flexible and allows more creativity.

5. Adaptation

Adaptation is the freest form of translation used primarily for plays and poetry. This change occurs when expressions in the source language are replaced in a totally different way that is familiar or suitable for the target language culture. The themes, characters, plots are usually preserved and the source language culture is converted to the target language culture = shift in cultural environment.

Common phenomenon is the change of names or environment to make it more attractive for the audience. Dramas or poetry have to be translated and subsequently rewritten by dramatist or poet.

6. Free translation

It reproduces the matter without the manner, the content without the form of the original. The purpose of free translation is to reproduce the general idea of the source text, focusing on the plot or story.

7. Idiomatic translation

This type of translation reproduces the message of the original using the colloquialism and idioms even though these do not exist in the original. Idiomatic translation brings the original source language into contemporary language expression and reproduces the meaning of the source language in the natural form of the receptor language.

8. Communicative translation

Communicative translation endeavours to reproduce the exact contextual meaning of the source language text. Content and language should be acceptable and comprehensible to the readership, not well-known words are replaced with general words or footnotes are made. [11,12]

2.3 Literary and non-literary translation

The first task of translator is to choose between translation of literary or non literary text. “Literary translation is one of the four principal categories of translation, the others are interpreting, scientific and technical, and commercial/business translation.” [13].

Literary Translation

“Literary translator needs to have a feeling for language [...], an intimate knowledge of the source language and of the regional culture and literature [...], should be familiar with the original author’s work, must be a skilled and creative writer in the target language and nearly always will be a native speaker of it. The translator should always be capable of moving from one style to another in the language when translating different works. The aim of the translator should be to convey the meaning of the original work as opposed to producing a mere accurate rendering of the words. The translator should be able to produce a text that reads well, while echoing the tone and style of the original [...]”[14]

Literary translation is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. Moreover, it must reflect all the literary features of the source text such as sound effects or figures of speech. Literary translation covers all kinds of book, poems, stories, plays and writings, generally the whole belles-lettres style.[15]

Non – literary Translation

Non – literary translation covers scientific/special/technical style, popular scientific style, style of newspapers (journalistic style) and publicistic style. The purpose of technical/special translations is to render the content and the information of the source text, therefore only content and information contained in languages are vital in these translations. The primary task of the translator is a transfer of information from the source language into the target language. Technical translations require a translator with a technical, commercial or legal skill. However, technical translators are not mostly concerned with other features of language such as style, cultural, social and behavioral aspects or aesthetic as artistic features of the language. [16]

2.4 Functional styles

The appearance and existence of functional styles is connected with the specific conditions of communications in different fields of human life. Functional styles differ not only in the possibility or impossibility of using some elements but also in the frequency of their usage. Every style has different language means, purpose, readership and aims of communication. We can distinguish 5 main classes of functional styles. [17]

1. Administrative style

This style covers all manner of forms, regulations, agreements, advertisements or legal and business documents. It has minimal aesthetic value, therefore the translation of this style is the least difficult. Typical features of administrative style are clarity, explicitness, lucidity and brevity. Another feature of this style is the use of words in their primary dictionary meaning. The language is described as monotonous, lexical and stylistic levels are poor and the composition is relatively simple and emotionless. All genres of administrative style are impersonal and unbiased. Furthermore, the vocabulary of this style contains a wealth of numbers, technical terms and abbreviations.[18]

2. Style of science and technology

This style is characterized by the logical structure, continuity, objectivity, impersonality, without any emotions, exactness, conciseness and clarity. The main function of scientific style is exact, apposite and complete transmission of ideas from disparate fields. Scientific style is implemented in the written form most frequently and it has the form of monologue. Sentences have logical structure, otherwise the syntactic level is rather poor. The lexical level is influenced by the requirements of scientific style, typical parts of speech are substantives or adjectives, technical terms are chosen to be unambiguous. The next typical feature of scientific style is monotonous vocabulary including a large number of technical terms, largely international words, constancy of these terms is important for clarity and comprehensibility of the text. International words are terms used in several languages with the same meaning, therefore they facilitate lucidity of the text. The text has to be linguistically and stylistically explicit to make the process of communication comprehensible.

The main substyle of scientific style is popular scientific style. This style uses a richer structure of text (it is more comprehensible to readership), sentences are shorter, terminology is less specialized, technical terms are explained.[19]

3. Journalistic style (Style of newspapers)

In English the journalistic style can be considered as an individual functional style and separable from publicistic style due to its specific features. Typical features cover a well-organized text, knowledge of context and situation, brevity, conciseness, objectivity, specific grammatical editing and distinctive headline. Another feature of journalistic style is a prompt reporting of current events to the audience. This style has specific vocabulary features and is characterized by an extensive use of special political and economic terms, newspaper cliches, abbreviations and neologisms. Translations are supplemented with additional information frequently clarifying the context and making texts comprehensible for readers.[20]

4. Publicistic style

Publicistic style is used not only in newspapers and magazines, but also on radio, television and film. The general aim of publicistic style is to influence the public opinion (persuasive function) in contrast to journalistic style whose only aim is to report current events. Publicistic style is characterized by coherent and logical syntactical structure with a system of connectives and paragraphing. As a distinctive means of time and social situation, this style is ceaselessly changing and differing. Publicistic style shares similar features with the scientific, administrative style and style of art. Vocabulary of this style is very rich using metaphorical elements, puns, euphemisms, neologisms and such phenomena.[21]

5. Style of art

This style is termed as belles-lettres style in other sources and has three main substyles: the language of poetry, language of fiction and language of the drama. The main function of this style is aesthetic value, but each of these substyles has typical features. [22]

3 Practical Part

3.1 Translation of the First Text

Jak může design vystihnout osobnost majitele

Existují stovky, ne-li tisíce měřítek, která utvářejí náš styl a na první pohled dokážou vystihnout osobnost člověka, příznivce určitého designového stylu. Náš život se točí okolo jedinečného vnitřního prvku. Naše vztahy a výjimečná povaha, názory, chápání a sny jsou ovlivněny tisíci, miliony prvky a přesto jsou všechny potlačeny jedinou věcí. Tou je naše osobnost.

Osobnost nás definuje, pomocí ní vnímáme své prostředí, prožíváme své emoce, dobré i špatné dny. Kolem ní utváříme nevědomky svůj život a podrobuje se jí. Je to mystická síla, která lidi přitahuje, ale i odpuzuje. Osobnost ovlivňuje nepřímo cokoliv - vzor, který se vybereme, barvu, kterou v různých situacích upřednostníme nebo i látku, který je nám příjemná a pohodlná. Vždyť přeci známe ten pocit „v tom se cítím dobře“ nebo „to mi sedí“. Naše osobnost se utváří v průběhu let a může se velmi rozvinout, nikdy se ale zcela nezmění. Sami sebe měníme skrz naše rozmanité životní zkušenosti; žijeme.

Podívejte se kolem sebe, podívejte se na vzhled vašeho interiéru, který jste si, doufejme, sami vybrali. Pokud je to váš šálek kávy, pak určitě víte proč jste ho takto zařídili. Možná úplně všechno nemilujete, ale dozajista nemůžete vše zavrhnout nebo nesnášet. Kvalitní design je ten, který vyhovuje potřebám majitele, kterým majitel žije a se kterým se doopravdy ztotožňuje, přestože jím nebyl vytvořen. Lze však na to pohlížet i opačným úhlem pohledu.

Design mluví o majiteli, kvalitní design vypovídá za svého majitele, je to jeho útočiště mezi neznámým a chaotickým prostředím. Je to malý kousek nebe. Tento mimořádný pocit definuje přísloví „Neexistuje žádné jiné místo jako domov“ ve kterém představa domova převyšuje jakýkoliv dům, panství, vilu, hrad, případně jakékoliv jiné obydlí.

Dále se pokusíme popsat a vystihnout tvůrce prostoru viděné jejich vlastním pohledem. Představte si, že vidíte naprosto prázdný obývací pokoj bez jakýchkoliv omezení nebo spojení s vnějškem, představte si, že ve svém navrhování začnete s obývacím pokojem. Ať už se rozhodnete vest váš návrh jakýmkoliv směrem, obývací pokoj bude

vždy nosným pilířem vašeho domova, prvkem definujícím vzhled ostatních místností. Většina z nás v obývacím pokoji předvádí svou společenskou tvář, svůj celkový vkus, svou osobnost tím nejvíce přímočarým způsobem. Dále si představíme pět obývacích pokojů a pomocí nich se pokusíme v několika slovech vystihnout osobnost jejich majitelů.

1. Minimalistický vzhled interiéru - „Méně je více“ Ludwig Mies van der Rohe

Navzdory oblíbenému přesvědčení je minimalistický vzhled interiéru pro většinu lidí nesnesitelný. Jinými slovy, je to styl, který zobrazuje extrémně pořádného a aktivního člověka, který má vštípený jasně vymezený systém ve věci designu. Uvědomuje si a přemýšlí nad každým krokem ve vzhledu interiéru týdně předtím než to udělá, každá věc musí jít podle plánu. Minimalistický design zobrazuje odvážný, přesto však spíše povrchní přístup k designu.

Tento člověk se podrobuje estetickým hodnotám a tato okolnost je při rozhodování hlavním faktorem, následována kvalitou materiálu společně s povrchovým zpracováním a užitnou hodnotou. Takovýto jedinec oceňuje nábytek Eames, jeho definici vintage stylu, představující dobu a zlatý věk jednoduchého minimalistického kousku, který bude vhodným doplňkem do jeho minimalistického interiéru. Pět slov, které by popsali osobnost obývajících minimalistický interiér by byly **puntičkářský, metodický, aktivní, odhodlaný a introvertní.**

2. Skandinávský vzhled interiéru

Osobnost majitele žijícího v takovémto stylu si cení, stejně jako u minimalistického stylu, podobných estetických hodnot, ale z naprosto odlišného úhlu pohledu. V tomto prostředí člověk upřednostňuje komfort, útulnost a teplo domova před účelností, uvažuje nad podobnými minimalistickými liniemi a rovinami jako první majitel, ale spatřuje v nich jen podpůrný rámec pro ukázání své osobnosti. Spíše než přímou sociální interakcí se prezentuje především skrze design. Své já vyjadřuje spíše svým stylem a současně udržuje společenské hranice.

Mít roli ve společenské skupině je pro něj velmi důležité, velice si cení svých přátel a stará se o jejich pohodlí, kterého dosáhne díky zařízením jeho bydlení a péčí o pohodlí a

zábavu. Ve skandinávském interiérovém designu není centrálním prvkem televize, ale pozornost je naopak soustředěna na účastníky sociální interakce, je věnována více vzájemným rozhovorům. Majitel se spoléhá na své přátele a známé, na pohodlí a útulnost v prostředí stvořeném jeho osobností.

V pěti slovech je majitel **přátelský, společenský, se zájmem o kulturu, šik a elegantní**.

3. Pop artový vzhled interiéru

Pop Art se objevil na scéně v přibližně stejnou dobu jako oba předchozí styly a ačkoliv se v určitých oblastech překrývají, konečný výsledek je zcela odlišný. Pop art je naprosto skvělý, tyto interiéry jsou bezpochyby velmi moderní, elegantní a skutečně odvážné. Použití výrazných barev a nekonvenčních kusů umění je téměř nutností. Je to interiéru, který má za sebou celý příběh, každá věc má význam.

V tomto designovém stylu může být jedinec pochopen prostřednictvím vystaveného nábytku, jelikož tento styl má rozsáhlé možnosti. Každá věc a detail můžou být chápány jako kousek minulosti ze života majitele. Na rozdíl od jeho přátel zmíněných výše, je mnohem více aktivní, zajímavý a záhadný, všechno zavádějící vlastnosti.

Cení si svého soukromí a úspěšně se mu daří tajit svou osobnost. Zatímco pro hosty je vystavená věc jen kusem vybavení nebo umění, pro něho je to cenný příběh, zkušenost vtělená do věci. Za tímto stylem se může ukrývat člověk, který má veliký zájem o umění, dějiny a různé neobvyklé barvy, má složitou osobnost určenou svým vlastním pohledem na svět a ve srovnání s většinou lidí, často i velmi odlišným náhledem na život.

Jen v pěti slovech je člověk obývajícím takovýto prostor **složitý, záhadný, odlišný, elegantní a neotřelý**.

4. Shabby Chic „Ošuntělá elegance“ vzhled interiéru

Na první pohled je Shabby Chic vzhled interiéru formován, víc než čímkoliv jiným, elegancí. Obyvatel takového místa je dozajista šťastný, pozitivní, přátelský a společenský člověk. Je optimistický a v podstatě se snaží tento zdravý přístup šířit i ve svém okolí. Světlem oživuje vzdušné, veselé a barevné interiéry. Zřídka kupuje nové vybavení, věnuje pozornost svému životu, je kreativním a vynalézavým stvořením.

Má oko umělce a ví co chce. Pro obyvatele takového prostředí je velmi důležitá

společná vzpomínka. Kus nábytku, který byl ve svém životě svědkem mnoha důležitých událostí, se stává cenným již za majitelova života. Vidí do věcí; dohlíží na estetické hodnoty a kvalitu, aniž by je ztrácel. Rozhodně je tento styl velmi obtížné ovládnout, nadbytek barev a látek bývá takovému designu osudným.

Pět hlavních typických rysů našeho jedince by byly: **charismatický, vysoce společenský, umělecky založený, neotřelý a s láskou k přírodě.**

5. Vintage vzhled interiéru

Vintage vzhled interiéru je složitý a ojedinělý. Tento styl vždy odráží jedinečnou osobnost, která je pozoruhodná, mimořádně odlišná. Vedle hlavních kusů nábytku jako je pohovka, křesla a nezbytný psací stůl, je každý vintage interiér vyzdoben jiným způsobem. Estetická hodnota takového interiéru je podřízena doplňkům a malým detailům, zatímco pro příznivce takového stylu jsou tyto věci nostalgickými vzpomínkami na staré časy.

Je zřejmé, že existují různé motivy, které jsou součástí více vintage interiérů, ale v 99% případů jsou realizovány naprosto jinak. Dekorace, stojící za zmínku jsou kožené cestovní kufry, britská vlajka, staré historické mapy, rozebrané lodě nebo lodě v lahvi.

Vysoký míra vlastního přizpůsobení určuje výjimečnost jedinců. Postaven čelem ke změně vzhledu svého obydlí, si tento člověk okamžitě uvědomuje, zda je to špatně nebo správně. Již jasně ví co chce a zápal k získání dané věci mu zcela pohltí čas a prostředky, ukazujíc odhodlaného a zaníceného člověka.

Pět typických znaků takového obyvatele by byly **velice složitý, odhodlaný, zapálený, sečtělý a perfekcionista.**

6. Japonský vzhled interiéru

Japonský vzhled interiéru je daleko přísnější než ostatní styly, obyvatel takového prostoru je v neustálém spojení a provázanosti se svým okolím. Ze všech stylů si obyvatel toho nejvíce cení principu věcí, především vnitřní podstaty, uvědomuje si význam přirozeného světla, hodnotu jednoduchého, vzdušného a přirozeného vzhledu, váží si prostých věcí a vedle toho je i velice pořádný.

Japonský vzhled interiéru je zdaleka nejvíce limitující styl, neboť je úzce propojený s výjimečnou japonskou kulturou, obyvatel čistě japonského interiéru nebude přijímat kompromisy a nebude si komplikovat život složitým vzhledem svého obydlí.

Člověk žijící v interiéru s japonským vzhledem by byl **jasně myslící, pozitivní, pořádný, čilý a racionální**.

7. Klasický vzhled interiéru

Klasický vzhled interiéru nepotřebuje představovat. Člověk žijící v takovémto prostředí respektuje nadčasovou krásu a původ. Má vytříbený vkus, zajímá se o kulturu, politiku, historii, cení si pohodlí v mezích velmi dobře vytyčených estetickými hodnotami. Bytový doplněk v jeho interiéru představuje kousek historie, má jasný původ. Cokoliv co vstoupí do jeho interiéru musí být skvostné a elegantní tak jako on, přičemž se ujistí, že to co nesplňuje jeho požadavky se do interiéru nikdy nedostane. Stejným způsobem vystihuje styl spíše přísnou osobnost, osobnost, která se dnes vidí jen zřídka, která je velmi složitá.

Po celý jeho život pro něj existuje kniha nepsaných pravidel, jeho osobnost je tím ovlivněna ve všech směrech nejenom v designu. Design si nikdy nepředstavuje jako vykonzolovaný dům s velkými prosklenými stěnami, nikdy nebude řídit Dodge, Ford, Hyundai nebo Peugeot, jelikož miluje taková auta jako je Mercedes, Maserati nebo Bentley.

V pěti slovech je náš člověk **vznešený, okouzlující, charakterní přesto přísný a nadčasový**.

Názory popsané výše vystihují obecné typologie, osobnosti a jedince odpovídající stylům, které jsou vyobrazené na základě obecných zásad. V tomto chaosu ve kterém dnes žijeme, již nic není podle pravidel. Nemůžeme nakreslit portrét člověka na základě vzhledu jeho domova zejména proto, že tento vzhled je ovlivněn tisíci faktory; tři z nich, které stojí za zmínku jsou interiérový designer, finanční situace a struktura budovy.

To jsou kritéria, která omezí kreativitu ovlivňující vkus osobnosti. Ačkoliv v ideálním světě, v tom ve kterém každý začne od píky a bude tvůrcem svého vlastního návrhu, bychom zjistili, že příznivci výše uvedených stylů jsou nositeli námi popsaných znaků. Styly popsané výše mohou být samozřejmě silně přizpůsobené tak, aby se hodili ke složitosti a jedinečnosti každého člověka, poněvadž na tomto světě není nic tak krásného jako jsou rozdíly mezi námi, které nás činí jedinečnými a sami sebou, jako rozšíření toho, kým jsme. Ideální styl každého z nás bude, bez pochyb, unikátní a mimořádný.

Napište nám svůj názor týkající se tohoto složitého tématu, rádi bychom věděli, zda osobnosti představené výše sedí na vaší povahu.

3.1.1 Commentary on the First text

Macro Approach

This text was chosen from the website “Freshome” that is oriented to interior and exterior design, architecture and housing. The author is Giuroiu Anton, the architect from Romania and the founder of the online magazine called “Homesthetics”. The text is written in the publicistic style, it contains similes, foreign words, expressive words, personification, metaphors as well as proper names and phrases. Adjectives are the predominant part of speech because the author’s intention was a characterization of each style to readers.

The article is well arranged and structured and includes images of each of the style. The main introduction is about human’s personality and its influence and impact on our lives. Then following 7 sections deal with different interior styles, personalities and their characteristics. The main purpose of the article is the amusement of readers. Since the technical terms are rare, the article is suitable for anyone interested in interior design.

Geoffrey Samuelsson-Brown in the book “Practical Guide for Translators” states that “in many case, the person who has written the source text may not have been entirely clear in what the he has written, then it is your job as a translator to endeavour to understand what the writer wishes to say and then express that clearly in the target language” [23] It is the case of this text, from the context is not always clear what was the author’s intention and what is he trying to express.

The translation was difficult primarily due to syntax and the vocabulary. Because the syntactical structure is not always clear the translation into Czech was more complicated. The fact that the author is not the native speaker perhaps accounts for the choice of peculiar words and phrases, all translation difficulties are explained in the micro approach.

Micro Approach

Modifiers – premodifiers and postmodifiers

“Modifier is a word or group of words that describes a noun phrase or restricts its meaning in some way” [24] It is distinguished between premodifiers and postmodifiers. The first one is placed before the noun phrase, the latter is placed after it.

Postmodifiers

experiences of all kinds = rozmanité zkušenosti

the furniture displayed = vystavený nábytek

Premodifiers

extraordinary Japanese culture = výjimečná japonská kultura

an unwritten rule book = kniha nepsaných pravidel

Sentence structure

Simple sentence

It is the sentence with only one main clause that contains a subject and predicate.

Our existence gravitates around an unique inner factor.

The classic interior design needs no introduction.

Compound sentence

This sentence contains at least two independent (main) clauses.

He values his intimacy and disguises his personality in a positive way. - coordinate clauses with a copulative conjunction

Complex sentence

Complex sentence consists of one main clause and at least one subordinate (dependent) clause.

These are parameters that will rain in the creativity and taste of the personality dictating it. - one main clause and one subordinate clause (nominal clause)

Complex-compound sentence

It contains two main clause and at least one dependent clause.

We highly encourage you to tell us your opinion this complex subject and we would love to know if the personas envisioned above fitting your personality. - two main clauses with a copulative conjunction and one dependent clause (adverbial clause of condition)

Lexical Cohesion

There are five types of lexical cohesion namely synonymy, antonymy, hypernymy and hyponymy and repetition. Means of lexical cohesion refer to relations of meaning that exist within the text. Besides lexical cohesion we can distinguish grammatical cohesion, means of this cohesion are substitution, reference and ellipsis.

a) **Synonymy** *owner* x *inhabitant*; *style* x *design line*; *personality* x *persona*

b) **Antonymy** *interior* x *exterior*; *right* x *wrong*; *simple* x *complex*

c) **Hypernymy (Superordinate) and Hyponymy (Subordinate)**

Superordinate word is “a word with a general meaning that includes the meanings of other particular words” = subordinate words. [25] One of the hypernyms in this text is the word *furnishings*, subordinate words are words such as *sofa*, *desk*, *decorations*, *accessories*, *item*, *television*, *furniture*, *pattern* and many others. Another hypernyms are words *style* and *interior design*.

d) **Repetition**

A lexical repetition is a figure of speech that emphasis key-words or key-phrase of the text. The most frequently repeated words are *design*, *interior*, *personality*, *inhabitant*, *owner*, *aesthetic values*, *style* and *design line*.

Expressions of foreign origin

The text includes a wealth of words of foreign origin, frequently related to the field of design. Most of them are French origin for example *uniqueness*, *interior*, *sofa*, *accessories*, *chic*, *epoque*, *motif*, *interior*, *console*, *portrait* or Latin origin *persona*, *superb*

Translation Problems

As mentioned in the macro approach, several translation difficulties arose during the translation above all the translation of phrases and collocations. It was essential to use the method of free translation to reproduce the general idea of the source text. Many terms and phrases were omitted since they do not have any Czech equivalent or they were inappropriate in the target text.

The phrase “*if it is your opera*” was translated as “*pokud je to váš šálek kávy*”, the original phrase is used either very rarely or is coined by the author of the article.

The term “*design line*” occurs in the article several times, but it has different meaning in every context. This term is translated as “*prostředí*” or “*designový styl*” or it was omitted, since the suitable Czech equivalent was not found.

The sentence from the section called Classic interior design “*He will never materialize this design over a deep console with huge glazed walls.*” was translated in the target text as “*Design si nikdy nepředstavuje jako vykonzolovaný dům s prosklenými stěnami.*” It was not clear from the context what the author’s idea was because the word console has at least three different meanings in Czech.

console (noun) = podpěra, konzola; ovládací panel; (herní) konzole

It was necessary to understand what the writer wishes to express and infer the meaning of the sentence.

In the section about minimalist interior design there is used the foreign expression “*epoque*” in the sentence “[...] *his definition of vintage being the age and epoque of simple minimalist item* [...]” The expression epoque denotes the period Belle Époque, a historical period of prosperity and affluence before the World War I therefore, this sentence was translated as “[...] *jeho definice vintage stylu, představujíc dobu a zlatý věk jednoduchého minimalistického kousku* [...]”.

3.1.2 Glossary to the First Text

English	Definition	Czech
design	an appearance of the furnishings, a pattern; process of deciding how something will look, plan	design, návrh, navrhování
Eames furniture	an American furniture company specialising in chairs	nábytek Eames
efficient, efficiency	a property of furnishings to be utility and high quality	užitná hodnota, užitečnost
exterior	everything that is situated on the outside of house	vnějšek
interior	everything located on the inside of house	interiér
motif	a piece of decoration or a pattern in a design	motiv, dekorace
persona	the aspect of a person's character, the way of interacting with others	osobnost
pop art	60's style of art based on popular culture such as advertising, film or comic books	pop art
shabby chic	a style of interior design laying stress on distressed furniture and a feminine, romantic feel	shabby chic, „ošuntělá“ elegance
texture	the way how the surface of fabric or furniture is made	povrchová úprava
vintage	a style of interior design similar to shabby chic, but with a more rustic look	vintage vzhled

3.2 Translation of the Second Text

8 jednoduchých renovací pro kutily

Postup „udělej si sám“ vám ušetří náklady za práci a dražší materiál od stavitelů. Pokud jste šikovní, máme pro vás několik realizovatelných vylepšení:

Obnova povrchu nebo renovace kuchyňských skříněk

Zavažte obnovu povrchu stávajících kuchyňských dvířek pomocí nového nátěru, namořením nebo laminováním, anebo je rovnou zrenovujte, což obnáší výměnu starých dvířek za nová. Tip: Předtím než objednáte celou sadu, si objednejte po jednom kusu od dvířek a čel zásuvek, čímž se dozvíte jak skutečně fungují v provozu. Podívejte se na další tipy na renovaci kuchyně, které nezruinují vaši peněženku.

Kupte nové úchytky na skřínky

Nahraďte dřevěné úchytky novými nerezovými, nebo vyměňte studený kov za starožitné úchytky z barevného skla (v obchodě Anthropologie mají vždy široký sortiment)

Přidejte přísazená bodová svítidla

Protože je tento typ svítidla přísazený na strop, lze ho namontovat vlastními silami, na rozdíl od svítidel vestavných.

Zaizolujte podkroví a ostatní místa, kde dochází k úniku tepla

Zasilikonujte prostor kolem oken a mezery mezi podlahou a podlahovými lištami. Proved'te servis vašeho sporáku tak, aby byl energeticky efektivní a zaizoluje veškeré viditelné trubky kvůli tepelné ztrátě. Kupte si těsnění pod dveře (levné řešení od 10 dolarů za dveře), tím zabráníte profukování a úniku tepla.

Vydlážděte podlahu v koupelně nebo obložte stěnu za kuchyňskou linkou

Ujistěte se, že je povrch rovný a suchý – jako je například cementový nebo překližkový podklad, rovná zeď anebo kachličkový povrch, který chcete nově obložit. Použijte spárovací křížky a zubové hladítko k vytvoření rovnoměrných hrbolů na maltě pod dlaždicemi.

Vyměňte kohoutky a vybavení bytu

Nový, moderní kohoutek může způsobit, že umyvadlo ve vaší kuchyni nebo koupelně bude vypadat opět jako nové. Jedna se o snadné vylepšení, pokud nové vybavení nevyžaduje menší otvor v nábytku nebo umyvadle, než je ten stávající.

Přidejte tářlování

To co vypadá jako složitá úprava stěn, je ve skutečnosti jednoduchý kutilský projekt, tedy za předpokladu, že pracujete s rovnou zdí v dobrém stavu. V podstatě potřebujete koupit pouze tářlování (podle vámi naměřených rozměrů) společně se sladěnou podlahovou a opěradlovou lištou, plus lepidlo nebo hřebíky na upevnění.

Výmalba

Je to zřejmé? Ano. Je to jednoduché řešení na změnu celé místnosti během okamžiku? Jasně, to taky. Vymalujte celý pokoj, přidejte na zeď odvážný prvek nebo nově natřete rámy lesklým bílým nátěrem pouze za cenu několika galonů barvy (pozn. překl. 1 galon US = cca 3,8 litru).

***Nestperts** Judy Scott ze společnosti The Home Depot; Tom Silva, stavebník společnosti This Old House; Jennifer DeLonge, interierová designérka působící v LA*

3.2.1 Commentary on the Second Text

Macro Approach

The source of the second text is the website www.thenest.com, article is located in the section Home decor & organizing. The author is the journalist Amy Spencer and experts from the field of interior design and building industry Judy Scott, Tom Silva and Jennifer DeLonge, so called “Nestperts” in the text

Since the source text was chosen from the website, it has a few hypertext references. Most of them are references to other similar articles from the website The Nest, but one is a link to Anthropologie, the website of American fashion brand.

The source text deals with DIY renovations and brings new ideas of improving furnishings, wall designs or to prevent the heat loss. The text is divided into nine short paragraphs with a subheading, except for first paragraph, each paragraph contains special terminology such as *to caulk* or *plywood subfloor*. It was necessary to find analogous terms in Czech, since the accurate terminology is essential for the more technical translation. Nevertheless, several terms occur in the text, which do not have any Czech equivalents. These words are dealt with in the subsection 3.2.1 Micro approach.

The text contains technical terms from the field of building industry. The functional style of the text is the popular scientific style, since sentences are shorter and explicit and there are a large of technical terms from the field of building industry. Therefore readers are interested in interior design, DIY or want to improve his/her home, in addition they have the knowledge from the field of building and are familiar with technical vocabulary.

The technical terminology is included in the glossary. Chosen terms are the most problematic, in some cases the Czech translation is not fully word for word, therefore definitions were created, the meanings of English word in the context were given.

Micro Approach

This text contains a wealth of non-finite verb forms words with a suffix -ing, which is a typical feature of two phenomena: gerunds and present participle. It is essential to distinguish between them as they share the same form of the present participle of a verb. Gerunds and present participle are non-finite verbs; therefore, they cannot be conjugated.

Gerunds are used as nouns. They function as a subject, object, attribute, adverbial or a nominal part of the predicate and after preposition with lexical meaning and preposition expressing relation of cases. Every verb could be converted into gerund, distinctive verbal features are preserved such as verbal rection, differentiation of tenses and genders and modification by an adverb. The Czech equivalent is a verbal noun that is often replaced by infinitive or subordinate clause. [26]

Examples of gerunds from the text:

*Basically, you just need to purchase the **wainscoting** [...].*

*Add track **lightning***

*Consider either **refinishing** existing cabinet doors with paint, stain, or laminate; or reface them, which means **putting** new doors on existing kitchen boxes. Hint: order one door and one drawer front before **ordering** the whole set so you know they'll really work.*

The present participle can function as a verb when used with the verb “to be” to form progressive tenses or can function as an adjective. In general, adjectives denoting some characteristic or permanent attribute are expressed by present participle. Present participle which have function as an adjective is capable of comparison as well. [27]

Examples of present participle functions as an adjective that are in the text:

*Insulate the attic and other energy-**sucking** areas.*

*Basically, you just need to purchase the wainscoting [...] along with a **coordinating** baseboard and rail.*

Word formation process

This text contains a variety of word formation types. It is the process how new words are created and become part of the language. The following words are the most frequent:

a) Compounds

Compounding is process in which two or more lexemes combine into a single word. They are found in all word classes but the most common types of compounds are nouns, adjectives, verbs and adverbs. Compounds are written as one word, sometimes as two hyphenated words and sometimes as two separate words. [28]

closed

baseboard

closed with prefixation

reface

refinish

closed with suffixation

stainless

hyphenated

mark – up

fix – ups

budget – friendly

two words

draft stopper

draft guard

b) Initialism [29]

Type of abbreviation formed from initial letters of words, each letter is pronounced separately.

DIY = do – it – yourself

c) Derivation (Affixation)

Word formation process in which an affix is added to a word to create a new word. Two primary kinds of affixes are prefixes and suffixes. Prefixes go before the stem of a word, in addition they indicate the meaning of the word frequently.

refinish, reface, replace = repetition, again

upgrade = make better, greater

Suffixes go after the stem of a word and indicate word classes.

*do**able*** = able to be

*stain**less*** = lack of

*recess**ed***, *colored**ed***, *notched**ed*** = past participle

*your**self*** = by oneself

*stopper**er*** = a person/thing who/which does an action

d) Conversion

It is a process whereby one part of speech converts into another part of speech without the addition of an affix.

to swap = vyměnit / *a swap* = výměna

an approach = přístup / *to approach* = přistoupit

a charge = poplatek / *to charge* = naúčtovat

Translation Problems

Since the source text is written in a popular scientific style, it was important to put stress on technical terms and their translations. However, the word for word translation is not always possible, several terms were substituted and in some cases it was inevitable to leave out some terms.

Translation of words “*pot lights*” and “*can lights*” in paragraph 4 was omitted, since corresponding synonyms do not exist in Czech. The hypernym to these terms is in the source text “*lights that are recessed*” in Czech “*vestavná svítidla*”.

Terms “*draft stopper*” and “*draft guard*” in paragraph 5 are translated as “*těsnění pod dveře*” “*Draft stopper*” is rather a stuffed toy that covers all space between a door and a floor. “*Draft guard*” has a more technical appearance. In this instance they have synonymous meaning, hence the translation “*těsnění pod dveře*” is suitable for both.

The term “*fixtures*” in paragraph 7 was translated as “*vybavení bytu*”, it denotes the fixed furnishings of house or flat like a bath, a sink or a toilet. There may not exist any special technical term in Czech.

3.2.2 Glossary to the Second Text

English	Definition	Czech
baseboard	a skirting along walls that conceals joints between the floor and walls	podlahová lišta
caulk	to infill and seal cracks, joints or holes with a special substance, usually with a silicone caulk	(za)silikonovat
DIY	“do-it-yourself”, to create, repair or modify sth on one’s own, without the aid of professionals	„udělej si sám“, kutilský
doable	feasible, possible	realizovatelný
draft stopper, draft guard	draught stripping; a tool that prevents draught or heat loss	těsnění pod dveře
energy-sucking areas	areas where heat loss occurs	místa úniku tepla
faucet	tap; it regulates the flow of water from a pipe	kohoutek
fixtures	fixed furnishings in a house/flat such as a sink, a bath or a toilet	vybavení
knob	a round handle	úchytka
mortar	a workable mixture that contains water, sand, lime and cement and is used to bind bricks, stones etc.	malta
notched trowel	a special tool used to create ridges on the mortar	ozubená stěrka, zubové hladítko
plywood	a material made from thin wood layers	překližka
rail	a piece of panelling, a type of moulding providing protection from furniture	opěradlová lišta
spacers	a special tool used to provide regular joints	spárovací křížky

English	Definition	Czech
to stain	a special method to change the colour of wood	namořit
stainless	steel resistant to rust	nerezový
tiles	a flat, square or rectangle piece of material made of ceramic	kachlíky, dlaždice
wainscoting	a special wall design usually made of wood boards; panelling	táflování

3.3 Translation of the Third Text

Vybírání podlahy pro váš domov může být matoucí zážitek. Linoleum nebo laminát? Bambus nebo dřevo? Tolik možností může být až odrazující.

Nejlepší způsob jak začít je promluvit si s odborníkem, tak získáte informace, které skutečně potřebujete. Promluvili jsem si s panem Amini z Collingwood Flooring Xtra, který nám poskytl základní informace o dostupných podlahových krytinách a o výhodách a nevýhodách každého jednotlivého druhu. Pomohl nám také s užitečným seznamem otázek které položit odborníkovi, když pokládáte nebo předěláváte podlahu u vás doma.

Linoleum

Co to je?

Umělý materiál, který se prodává od čtverečního metru z velké role. Může být uříznuto tak, aby sedělo přesně na míru do místnosti, kde podlahu pokládáte.

Kolik stojí čtvereční metr?

Kolem 30 dolarů za dodání a 55 dolarů za pokládku. (pozn.překl. 1 AUD = cca 20Kč)

Výhody

- Ideální do kuchyní a koupelen
- Voděodolné
- Poměrně levné

Nevýhody

- Umělé na pohled i na omak
- Nedoporučuje se, pokud plánujete prodat dům, jelikož znehodnocuje nemovitost
- Na rozdíl od ostatních podlahových krytin dodávaných ve formě lamel se linoleum pokládá jako jeden kus, a proto v případě poškození je jedinou možností opravy výměna cele podlahy.
- Nelze ho snadno odstranit

Použijte pokud...

Hledáte levnou a pěknou podlahu do kuchyně nebo koupelny. Navíc si dejte pozor na co linoleum pokládáte. Tradičně je totiž přilepeno k podlaze lepidlem pro velkou zátěž, které může poničit spodní povrch. Za zvážení také stojí, proč podlahu měníte. Pokud je důvodem renovace přilákání nových kupců, pak stojí za uvážení, že mnoho kupujících má kladný názor na dřevěnou podlahu a méně pak na linoleum, které vám tudíž nemusí pomoci dosáhnout maximální tržní ceny.

Laminát

Co to je?

Umělý a nepříliš drahý podlahový materiál, který se tradičně používá k imitaci dřeva. Prodává se ve formě desek nebo prken.

Kolik stojí čtvereční metr?

Podobně jako linoleum - kolem 25 dolarů za dodání a 55 dolarů za pokládku. Mějte ovšem na paměti, že laminát je vhodnější, více než ostatní druhy podlahových krytin, k samostatné pokládce a tím můžete ušetřit na nákladech za práci.

Výhody

- Snadno se čistí
- Voděodolný
- Poměrně levný
- Existuje velký výběr vzorů
- Snadný na vlastní pokládku
- Lze jej snadno odstranit a vyměnit bez poškození podlahy
- Pokud je povrch poškozený, lze jednotlivé díly vyměnit

Nevýhody

- Nedoporučuje se do místností s vysokou vlhkostí jako jsou koupelny nebo prádelny

- Není vhodný do bytů, jelikož vašim sousedům zajišťuje buď malé nebo dokonce žádné odhlučnění vašeho obydlí. Navíc tento materiál není kompatibilní s protihlukovými filtry.

Použijte pokud...

Hledáte cenově výhodné a snadno vyměnitelné řešení podlahové krytiny. Má mnohem lepší vlastnosti než linoleum a neponičí stávající podlahy ve vašem domově. Laminátovým podlahám se ale raději vyhýbejte, pokud bydlíte v bytě, jelikož nejsou příliš odhlučněné.

Bambus

Co to je?

Bambus je cenově výhodná alternativa dřevěné podlahy. Jedná se o vrstvený materiál na podlahové krytiny se zkříženými vlákny, která slouží jako ochrana proti přirozeným sklonům dřeva k roztahování a smršťování během teplotních změn. Je ideální jako alternativa k masivnímu dřevu do míst s vysokou vlhkostí.

Kolik stojí čtvereční metr?

Kolem 45 dolarů jen za dodání a 80 dolarů za pokládku.

Výhody

- Neodře se ani nepoškrábe jako ostatní podlahové krytiny
- Cenově výhodná alternativa dřevěné podlahy
- Lze ho použít ve vlhkých podnebích, kam se jinak nedoporučuje dřevěná podlaha
- Rychle rostoucí a obnovitelný zdroj materiálu

Nevýhody

- Bambus je tenčí než masivní dřevo a jako takový nemá ani jeho tepelné výhody

Použijte pokud...

Hledáte cenově výhodnou alternativu dřeva přátelskou k životnímu prostředí. Je také skvělý do koupelen a vlhkých podnebí, kde by dřevěná podlaha nevydržela.

Dřevěná podlaha

Co to je?

Je to přesně to, jak to zní – masivní dřevěná prkna. Spadá sem i parketová podlaha, což je mozaika složená z kousků opracovaného dřeva.

Kolik stojí čtvereční metr?

V případě dřevěných podlah se ceny značně liší. Náklady za dodání začínají na 170 dolarech za metr čtvereční závisle na tvrdosti dřeva a stoupají až k 300 dolarům včetně pokládky. Dle názoru našich odborníků, bude problém najít profesionální obchod s podlahovými krytinami, který vám prodá pouze dřevo. Pro kutila je pokládka dřevěné podlahy velmi obtížná a může se stát velice nákladnou, pokud není zvládnuta precizně.

Výhody

- Přírodní a obnovitelný zdroj materiálu
- Neobyčejně odolná, pokud je dobře stažená
- Snadno se čistí a udržuje
- Odhlučňená

Nevýhody

- V místnostech s velkým provozem je zapotřebí pravidelného broušení a odstraňování starého vosku nejen kvůli vzhledu, ale také kvůli udržování vlhkosti
- Nedoporučuje se do kuchyní, koupelen nebo vlhkého klima
- Údržba může být nákladná

Měl bych si jí vybrat?

Pokud je ve vašem cenovém rozpětí a můžete si dovolit pravidelnou údržbu. Dřevěná podlaha krásně udržuje teplo ve studených podnebích a navodí hřejivý pocit domova a přírodní atmosféru. Nedoporučuje se ale do vlhkých oblastí nebo podnebí.

Na co se zeptat

Kolik podlaha stojí?

Ujistěte se, že máte přesně vyhrazený rozpočet, jelikož k podlahové krytině mohou patřit skryté náklady jako je montáž a údržba.

Můžu si jí vybrat do kuchyně, koupelny a prádelny?

Vždy se zeptejte, zda vámi zvolena podlaha je vhodná do místnosti, kam ji chcete položit. Podnebí, regulace zvuku či vysoká frekvence provozu mohou mít významný vliv na správný výběr podlahové krytiny.

Jak jí mám udržovat v průběhu let?

Je důležité se poptat na údržbu vaší podlahy. Například linoleum je cenově velmi výhodná volba, ale v případě poškození nemusí být snadno opravitelné. Dřevěná podlaha je extrémně odolná, ovšem jen v případě správného stažení po montáži. Určitě se zeptejte na životnost vaší podlahy, abyste ušetřili peníze nejen teď, ale i v budoucnu.

Jak je odolná?

Ačkoliv se cena podlahy může lišit od 30 dolarů za metr čtvereční u linolea až k 300 dolarům za dřevěnou podlahu, liší se podle toho i odolnost. Levnější varianty podlahových krytin vám peníze sice dočasně ušetří, ale jejich odolnější alternativy často vydrží přes 20 nebo 30 let. V takovém případě je pak důležité zahrnout náklady na výměnu podlah do vašeho rozpočtu.

Je snadno vyměnitelná?

Toto je pravděpodobně nejdůležitější otázka pokud hodláte v budoucnosti prodat váš dům. Těžko odstranitelné linoleum by mohlo být překážkou pro potenciálního kupce vašeho domu.

Mějte na paměti, že spěch se nevyplácí, pokládejte hodně otázek a promluvte si s několika různými odborníky. Udělejte si vlastní průzkum. Ptejte se lidí ve vašem okolí, jaký mají typ podlahy nebo si promluvte se stavaři, kteří pracují ve vašem městě. Taktéž nezapomeňte vašemu odborníkovi na podlahu poskytnout dostatek informací. Čím více budou vědět o vašem domově, tím lépe budou připraveni, aby vám pomohli najít nejlepší řešení pro vaši podlahu.

3.3.1 Commentary on the Third Text

Macro Approach

The chosen text is situated on the Australian website “Realestate.com.au” that is focused on real property and estates. The article is located in the section Blog and its author is Carly Jacobs who is a freelancer writer and the editor of the website “Smaggle”.

The source text is very well structured and arranged. It contains 4 types of flooring with their short descriptions, prices, advantages and disadvantages, advice on suitable use and finally a list of questions to ask the professionals. The language is explicit and standard. In the text there is a very frequent occurrence of grammatical cohesion called “ellipsis”. Ellipsis is an effective means for condensation of scientific text.

Equivalent Czech terms are essential for this translation as well as in the second translation, therefore the terminology was verified in the Czech-English Dictionary of Architecture and Civil Engineering . Terms, their definition and meanings are stated in the glossary. Several translation problems are described in the micro approach analysis.

The functional style is popular-scientific since the text contains a large number of technical terms from the field of civil engineering, nevertheless it is still comprehensible to readers. There are also characteristic features of each flooring and recommendations about each suitable type. Readers of this text are people who are interested in DIY renovations or they seek the information about different types of flooring.

Micro Approach

Conjunctions

Conjunctions are words that joint words, phrases and clauses. We can divide two main types: coordinating (paratactic) conjunctions and subordinating (hypotactic) conjunctions. Some examples of conjunctions from the source text can be found below.

a) Coordinating

1) Additive/Copulative

*It has a much better reputation than lino **and** won't damage the existing floors in your home.*

2) Adversative

*It really varies when it comes to solid timber **but** costs start at \$170 per square metre depending on hardness and go up to \$300 laid.*

3) Disjunctive

*Lino **or** laminate? Bamboo **or** wood?*

b) Subordinating

1) Cause

*Make sure you budget correctly **because** there can be hidden costs in flooring such as installation and maintenance.*

*Not appropriate for apartments **as** it provides little to no soundproofing for resident surrounding your home.*

2) Concession

***Although** the price of flooring can vary from \$ 30 per square metre for lino to \$300 for solid timber the durability varies accordingly.*

3) Condition

*Better steer clear of laminate floors **if** you live in an apartment though as it's not very sound proof.*

4) Time

*He helped us out with a handy list of questions to ask the professional **when** you're flooring or re-flooring your home.*

5) Place

*Can be used in damp climates **where** solid timber is not recommended.*

Grammatical cohesion

There are 3 means of grammatical cohesion namely reference (deictics), substitution and ellipsis. Their short descriptions and examples are given below.

1. Reference

We can distinguish two types of reference, namely anaphoric that refers back and cataphoric that refers ahead to another word in a sentence. The anaphoric reference is more frequent in English than cataphoric.

*For example **lino** is a very cost effective option but may not be easy to repair if **it** becomes damaged.* - the pronoun “it” refers to “lino”

2. Substitution

The replacement one word by another, the most used words are for instance: *one, so, do, same*

*It's very tricky to **DIY timber flooring** and can be really expensive if you don't **do it** properly.*

3. Ellipsis

Ellipsis is the omission of one or more words, this word is often a verb or a subject.

Extremely durable if sealed properly. → It is extremely durable if it is sealed properly.

Not recommended for kitchens, bathrooms or humid climates. → It is not recommended for kitchens, bathrooms or humid climates.

Translation Problems

Main translation difficulties of popular-scientific and scientific texts consist in technical terms and their Czech equivalents. Nevertheless, translation of this text was less complicated due to its vocabulary and logical structure.

The term *laid* used in the source text is the past participle of the verb “lay”. We can translate this term either as a noun “*pokládka*” or an adjective “*položený*”.
Around \$30 for supply and \$55 laid. → Kolem 30 dolarů za dodání a 55 dolarů za pokládku.

If it gets damaged the only way to fix it, is to replace the whole floor as it's laid in one large sheet instead of slats like other flooring materials. → Na rozdíl od ostatních podlahových krytin dodávaných ve formě lamel je linoleum položeno/ se linoleum pokládá jako jeden kus, a proto v případě poškození je jedinou možností opravy výměna celé podlahy.

In English it is essential to distinguish between verbs “*lay*” and “*lie*” and their participle forms:

The definition of verb “*lay*” is “to put sth in particular position”, past simple and participle is “laid”

The definition of verb “*lie*” it 1) “to say or write sth that you know is not true”, past simple and participle is “lied” 2) “to be or put yourself in a flat or horizontal position, past participle is “lain”, past simple is “lay” [30]

3.3.2 Glossary to the Third Text

English	Definition	Czech
cross-grained	to have crossed wood grains, either in diagonally or transversely way	se zkříženými vlákny
durable	material property to withstand long-time use	odolný
environmentally friendly	products with no harmful impact on environment	přátelský k životnímu prostředí
heavy duty glue	a glue not easily damaged and suitable for difficult conditions	lepidlo pro velkou zátěž
high foot traffic area	an area with a frequent passage of pedestrians	místnost s vysokou frekvencí provozu
laid	a way of floor installation	pokládka
parquetry flooring	a type of flooring with a typical mosaic design	parketová podlaha
plank	a long, flat and thick piece of timber	prkno
renewable	a natural resource with a fast regeneration, e.g. wood or bamboo	obnovitelný
soundproof	material property to isolate any sound	odhlučňný, zvukotěsný
stripping, to strip	to remove a floor finish, especially wax	odstranění starého vosku
tile	a flat, square or rectangle piece of material	deska
timber floor	a type of floor made from timber; wood flooring	dřevěná podlaha
sealed	to be firmly closed	stažený
to expand and contract	to enlarge and to become smaller depending on temperature	roztahovat se a smršťovat se

4 Conclusion

The Bachelor's thesis objective was to translate three different texts from the field of interior decoration and housing with corresponding commentaries and glossaries of terms. All the texts were translated from English into Czech. The sources of all texts were different internet websites since appropriate written sources were not found.

The choice of source texts was the greatest hindrance since English written housing magazines mainly contain inspirational articles, recipes, interviews, easy DIY (mostly ideas for gifts, how to make home cosier etc.) and all kinds of photos. High quality photos appear to be given priority in English housing magazines as readers probably find them more attractive and inspiring than written articles.

This thesis has two main parts namely the theoretical and the practical part. Theoretical part deals with the theory of translation and gives some basic information about functional styles, literary and non-literary translation and the product of translation. The practical part is divided into three translations. Then, each translation is supported with the commentary and glossary. Two texts are written in popular-scientific style, the last one is written in publicistic style.

The translation of terminology from the field of design and civil engineering was a really challenging task consisting in the necessity of preserving the original meaning and finding the suitable Czech equivalent. The development of terms in this field is ceaseless and some English terms are not as common in Czech language. The author's intention was to find selected examples of these terms and create their definitions and translations.

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7 Abstract

The Bachelor's thesis deals with the translation of three selected text from the field of housing and interior decoration. All translated texts are supplemented with the commentary and glossary.

The whole thesis is divided into two main parts, the theoretical one and the practical one. The theoretical part provides the brief overview of the theory of translation, the differences between literary and non-literary translation and the description of functional styles used in English language.

The practical part contains the translation of three English texts into Czech. Each translation is supplemented with the commentary consisting of macro approach analysis dealing with the source text and micro approach analysis commenting on the target text and translation problems. Than the following glossary of terms contains terms from source texts, their definitions and Czech equivalents.

8 Resumé

Bakalářská práce se zabývá překladem tří vybraných textů z oblasti bydlení a interiérových dekorací. Všechny překlady jsou doplněny komentářem a glosářem.

Práce je rozdělena na dvě hlavní části, teoretickou a praktickou. V teoretické části je uveden krátký přehled základních překladatelských metod, rozdíly mezi literárním a neliterárním překladem a vymezení funkčních stylů, které se vyskytují v anglickém jazyce.

Praktická část obsahuje překlady tří textů z angličtiny do češtiny. Každý překlad je doplněn komentářem, který se skládá z makroanalýzy, která se zabývá původním textem a mikroanalýzy, která komentuje cílový text a překladatelské problémy. Poté následuje glosář termínů, kde jsou uvedeny odborné termíny z výchozích textů, jejich definice a české ekvivalenty.

9 Appendices

9.1 Appendix 1

How Can Design Describe the Personality of the Owner

There are hundreds if not thousands of parameters shaping our design, parameters that from the first glance can describe the personality of the owner inhabiting the design line. Our existence gravitates around an unique inner factor. Our relationships and our unique qualities, perspective, interpretation and dreams are influence by thousands, millions of parameters and yet all are subdued to that inner factor: our personality.

Through our personality we are defined, through it we breath our environments, live our emotions, ups and downs. We unconsciously shape our life around it, subdued to it, it's the mysterious force that attracts people or repels them. Personality dictates everything indirectly, the pattern we will choose, the color we will prefer in different unknown situations, the texture that we consider fit, proper, comfortable. We know "it feels right", we know "it fits us". Our personality is shaped through time and it can greatly evolve but it never changes completely, we are transforming ourselves through experiences of all kinds; we live.

Look around you, look at the interior design that hopefully, you chose, if it is your opera you know why you had to do it like that. You might not love everything but you definitely cannot deny it or dislike everything. A quality design is one that fits the owners needs, the one that can be felt properly by the owner and attributed to him even if it's not envisioned by him. Through this lenses, but from the other end we can see it in reverse.

Design talks about the owner, a quality design makes a statement for his owners, it's his shelter between an unknown and chaotic environment and a little piece of heaven. This extraordinary feeling defined the phrase "there's no place like home" in which home subdues house, mansion, villa, castle and any other capsuled or encapsulated environment.

Further on we will try to describe and summarize inhabitants seen through the lenses of their own design. Imagine that you are seeing an absolutely blank living room with no parameters, no connection with the exterior, imagine that your design line will start with the living room. However you choose to design, the living room will shape the rest of your home. In the living room most of us are presenting our social half, our general taste, our personality in the most direct way. Further on we will present you five living rooms and we will try to describe in a few words the inhabitants personality through it.

1. Minimalist interior design – “Less is more” Ludwig Mies van der Rohe

Despite popular belief the minimalist interior design is excruciating for most inhabitants. In other words, it's a style that describes an extremely organized and efficient individual imprinted with a well defined pattern in matter of design. He knows and thinks of any move in the interior design weeks before doing it, every thing must go according to plan. The minimalist design describes a bold yet rather superficial attitude in matter of design.

He is subdued to aesthetic values and this aspect is the main factor in decision making, followed by material quality along with texture and efficiency. This individual appreciates Eames furniture, his definition of vintage being the age and epoque of a simple minimalist item that would fit his scene.

Five words that would describe the personality inhabiting the minimalist interior design would be **perfectionist, methodical, efficient, determined** and **introverted**.

2. Scandinavian Interior Design

The personality of the owner inhabiting such a design values similar aesthetic values with the clear minimalist design but from a very different angle. In this scene our individual places comfort, coziness and warmth above efficiency, he considers similar minimalist lines and planes as the previous owner but he sees this as a support for the objects defining his inner core. He presents more of himself through his design whilst maintaining social boundaries.

For him the appurtenance to the cultural life is very important, he values his friends very much and he cares about their comfort, this can be seen through furnishing and

attention to comfort and entertaining. In the Scandinavian interior design the attention is drawn to the dialogist more than towards the television, our inhabitant relies on friends and connections, on comfort and coziness in a scene painted by his personality. In five words our inhabitant is **friendly, social, interested in culture, chick** and **elegant**.

3. Pop Art Interior Design

The Pop Art appeared in a similar time frame with the two styles above and while it has fields in which they overlap, the end result is entirely different. Pop art is definitely cool, without a doubt these interiors are highly stylish, elegant and really bold. The usage of bold colors and unconventional pieces of art is almost mandatory. It's an interior with a whole story behind it, every item has substance.

In this design line the individual can be read through the furniture displayed, the style allowing a wide array. Every item and detail can be interpreted as a piece of history in the inhabitant's life. Unlike his friends presented above he is far more dynamic, intriguing and mysterious, all misleading qualities.

He values his intimacy and disguises his personality in a positive way. For the guest the item displayed is a piece of furnishing or art, for him it's a valuable story, an experience encapsulated into an item. The design line may shelter an individual with high interest in art, history and different unusual colors, he has a complex personality defined by his own perspective upon the world, commonly a very different perspective upon life compared with the vast majority.

In just five words our individual inhabiting such a design is **complex, mysterious, different, elegant** and **fresh**.

4. Shabby Chic Interior Design

The Shabby chic interior design is defined by elegance more than anything at first glance. The inhabitant of such a scene is definitely a happy, positive, friendly and social person. He is optimistic and he actually tries to spread this healthy attitude in his social group. Light animates airy, breezy and colorful interior designs. He rarely buys new furniture, he pays attention to his life, he is a creative and ingenious little creature.

He has an artistic eye and he knows what he wants. For the inhabitants of such an interior design the collective memory is really important, a piece of furniture that witnessed many important aspect in its life gains values in the owners life. He looks into an item; he oversees the aesthetic values and quality without losing them. This style is definitely a hard style to control, an overdose of colors and texture being fatal to such a design.

Five main characteristics of our individual would be: **charismatic, highly social, artistic, fresh and in love with nature.**

5. Vintage Interior design

Vintage interior design is complex and unique. This design always mirrors a highly unique inhabitant because it's remarkable, remarkable different. Beside main furniture items sofa, armchairs and an eventual desk, every vintage interior design is accessorized in a different manner. The aesthetic value of such an interior is subdued to accessories and small details while for the inhabitant of such a design the items are carriers of style in well defined time period and item memory.

Evidently, there are different design motifs which are summoned in more vintage interiors, but they're materialized different in 99% of the cases, some motifs worth mentioning would be the leather travel suitcases, the British flag, old historic maps, dematerialized boats or boats in glass bottles.

This high degree of personalization defines highly unique individuals. When faced with a design change in his interior design the individual knows if it's right or wrong instantly, he already knows exactly what he wants, and the drive to obtain exactly that item will consume his time and resources, pointing out a determined and motivated individual.

Five characteristics of the inhabitant would be **highly complex, determined, motivated, well read and perfectionist.**

6. Japanese Interior Design

Japanese interior designs is far more strict then other design styles, the inhabitant of such a design line it's in a permanent relation and interdependence with the surroundings. From all the design lines he values the essence of things, the inner substance

of an item the most, he knows the value of natural light, the value of a simple, airy, natural design, he cherishes simple things whilst being highly organized.

Japanese interior design is by far one of the most restrictive style because it's bound to the extraordinary Japanese culture, the inhabitant of a pure Japanese interior design line would not accept compromises and would not complicate it's existence with a complex interior design.

The inhabitant of the Japanese interior design would be **simple, positive, organized, energetic and cerebral**.

7. Classic Interior Design

The classic interior design needs no introduction. The inhabitant of this design line respects timeless beauty, respects the seed. He is noble elegant, he is interested in culture, politics and history, he values comfort in limits very well drawn by aesthetic values. An item in his interior design represents a piece of history, it has a clear provenience, anything that joins his scene must be as noble and elegant as him, he makes sure that nothing passes through. In the same manner the style describes a rather rigid personality, a personality rarely seen these days, a highly complex one.

For him there is an unwritten rule book for all his life, the personality is influenced by a conduit in all matters not just in design, he will never materialize this design over a deep console with huge glazed walls, he will never drive a Dodge, Ford, Hyundai or Peugeot because he loves those cars, he will love a Mercedes a Maserati or Bentley. In five words our individual is **noble, charming, upright yet rigid and ageless**.

The thoughts presented above are describing general typologies, personas, individuals that would fit the designs illustrated based on general principles. Today, in this chaos in which we live in, nothing is by the book anymore. We cannot paint a portrait based on his interior design mainly because this it's influenced by a thousands of factors; three of them worth mentioning being the interior designer, financial status and the architecture of the establishment.

These are parameters that will rail in the creativity and taste of the personality dictating it. In an ideal world though, in one in which everyone would start from scratch and be the creator of his own design, we consider that the inhabitants using the styles above would have the described fingerprint.

The design lines described above can be of course heavily customized to match the complexity and uniqueness of each inhabitant because there is nothing more beautiful in this world than our differences, they make us unique, and like ourselves, like an extension of who we are, the ideal design for each of us will be, without a doubt, unique and superb.

We highly encourage you to tell us your opinion regarding this complex subject and we would love to know if the personas envisioned above are fitting your personality.

9.2 Appendix 2

8 Easy Do-It-Yourself Renovations

Taking a DIY approach will save you on labor costs and the mark-up contractors charge for materials. If you're feeling handy, here are some doable fix-ups:

Refinish or Reface Kitchen Cabinets

Consider either refinishing existing cabinet doors with paint, stain, or laminate; or reface them, which means putting new doors on existing kitchen boxes. Hint: Order one door and one drawer front before ordering the whole set so you know they'll really work. Check out more budget-friendly kitchen renovation tips.

Buy New Knobs for Cabinetry

Replace wood knobs with modern stainless ones, or swap cold metal ones for antique colored glass knobs (Anthropologie always has a great assortment).

Add Track Lighting

Because these are lights that go on the surface of the ceiling, as opposed to “pot” or “can” lights that are recessed, you can install these yourself.

Insulate the Attic and Other Energy-Sucking Areas

Caulk around windows and spaces between the floor and baseboards. Service your furnace so it produces the most for the least, and insulate your visible pipes for heat loss. Buy a “draft stopper” or “draft guard” for the bottoms of your doors (a cheap fix from \$10 per door) so wind or heat doesn't slip through.

Tile the Bathroom Floor or Kitchen Backsplash

Make sure your surface is flat and dry surface – like a cement or plywood subfloor, an even wall, or a tiled surface you want to cover with new tiles. Use spacers between tiles and the notched trowel to create even ridges on the mortar under the tiles.

Replace Faucets and Fixtures

A new, modern faucet can make a sink in your kitchen or bathroom look brand new again. As long as the new fixtures don't require a smaller hole in the furniture or sink than the one that's already there, it's an easy upgrade.

Add Wainscoting

What looks like an intricate wall design is actually a straightforward DIY project, provided you're working with even walls in good condition. Basically, you just need to purchase the wainscoting (according to your measurements) along with a coordinating baseboard and rail, and some glue or nails to put it up. For tips, [click here](#).

Paint

Is it obvious? Yes. Is it an easy solution to changing the entire look of a room in an instant? Yep, that too. Paint a whole room, add a bold accent to a wall, or do some fresh, glossy white trim for the cost of a few gallons of paint.

Nestperts *Judy Scott of The Home Depot; Tom Silva, general contractor for This Old House; Jennifer DeLonge, an LA-based interior designer*

9.3 Appendix 3

How to: Choose flooring for your home

Choosing flooring for your home can be a confusing experience. Lino or laminate? Bamboo or wood? The options can be daunting.

The best place to start is to speak with a professional so you get the information that you really need. We had a chat with Mr Amini at Collingwood Flooring Xtra and he gave us the lowdown of the different types of flooring available, the benefits and drawbacks of each type and helped us out with a handy list of questions to ask the professionals when you're flooring or re-flooring your home.

Lino

What is it?

A synthetic material that's sold by the square metre from a large roll. It can be cut to fit the exact measurements of the room you're flooring.

How much does it cost per square metre?

Around \$30 for supply and \$55 laid.

Pros

- Ideal for kitchens and bathrooms
- Water resistant
- Inexpensive

Cons

- Has an artificial look and feel
- Not recommended if you plan to sell your home as it devalues the property
- If it gets damaged the only way to fix it, is to replace the whole floor as it's laid in one large sheet instead of slats like other flooring materials
- Not easily removable

Use it if...

You're looking for a cheap and cheerful flooring option in a kitchen or bathroom. Be careful what you lay lino on top of because traditionally it's secured to the floor with heavy duty glue, which may damage the under surface. It's worth considering why you are relaying the floor. If it's a renovation to attract new buyers it's worth noting that many buyers have a positive view of wooden flooring, and a lesser view of lino, so it may not help you achieve your maximum sale price.

Laminate

What is it?

A synthetic and inexpensive flooring material that is traditionally designed to imitate wood. It's sold in tile or plank form.

How much does it cost per square metre?

Similar to lino, it's around \$25 for supply and \$55 laid although keep in mind that laminate is easier to DIY than other types of flooring so you might be able to save on labour costs.

Pros

- Easy to clean
- Water resistant
- Inexpensive
- Comes in a variety of designs
- Easy to self lay
- Simple to remove and replace without damaging the existing flooring
- Can be replaced slat by slat if the surface becomes damaged

Cons

- Not recommended for areas of extreme moisture like bathrooms or laundries

- Not appropriate for apartments as it provides little to no soundproofing for residents surrounding your home and this particular material is not compatible with acoustic filters.

Use it if...

You're looking for a cost effective and easily removable flooring solution. It has a much better reputation than lino and won't damage the existing floors in your home. Better steer clear of laminate floors if you live in an apartment though as it's not very sound proof.

Bamboo

What is it?

A more cost effective alternative to solid timber, bamboo is layered flooring material that is cross-grained to counter act its natural tendencies to expand and contract with temperature changes. Ideal as an alternative to solid wood in areas that are moist and humid.

How much does it cost per square metre?

About \$45 for supply only and \$80 to have it laid.

Pros

- Won't scuff or scratch like other flooring materials
- A cost effective alternative to solid timber
- Can be used in damp climates where solid timber is not recommended
- Bamboo is a fast growing and renewable material source

Cons

- It's thinner than solid wood and as such doesn't have the thermal benefits of timber

Use it if...

You're looking for a cost effective and environmentally friendly alternative to wood. It's also great for bathrooms and damp climates where solid timber wouldn't cope.

Solid Timber

What is it?

Exactly what it sounds like – solid timber planks. This also includes parquetry flooring which is a mosaic style design of smaller pieces of solid timber.

How much does it cost per square metre?

It really varies when it comes to solid timber but costs start at \$170 per square metre depending on hardness and go up to \$300 laid. Our experts say you'd be hard pressed to find a professional flooring store that will sell supply only as it's very tricky to DIY timber flooring and can be really expensive if you don't do it properly.

Pros

- Natural and renewable material source
- Extremely durable if sealed properly
- Easy to clean and care for
- Sound proof

Cons

- High foot traffic areas need regular sanding and stripping for both appearances and moisture maintenance
- Not recommended for kitchens, bathrooms or humid climates
- Maintenance can be expensive

Should I use it?

If it's in your price range and you can afford the regular maintenance. Solid timber flooring retains heat beautifully in cold climates and will give your home a warm and natural ambience. Not recommended for moist areas or humid climates though.

Questions to ask

How much does it cost?

Make sure you budget correctly because there can be hidden costs in flooring such as installation and maintenance.

Can I use it in my kitchen, bathroom and laundry?

Always ask if your flooring of choice is appropriate for where you want to lay it. Climate, sound control and heavy foot traffic can all have a significant impact on the correct choice of flooring.

How do I maintain it over the years?

It's important to ask about upkeep of your flooring. For example lino is a very cost effective option but may not be easy to repair if it becomes damaged. Solid timber is extremely durable but only if it's properly sealed after installation. Be sure to ask about the future of your flooring to save yourself money both now and down the track.

How durable is it?

Although the price of flooring can vary from \$30 per square metre for lino to \$300 for solid timber the durability varies accordingly. Cheaper flooring options will save you money in the short term but when their more durable counterparts outlast them by 20 or 30 odd years then it's important to consider replacement in your budgeting.

Is it easily removable?

Perhaps the most important question if you're planning on selling your home in the future. Difficult to remove lino flooring could be a deal breaker for a potential buyer

of your home. Just remember to take your time, ask lots of questions and talk to several different professionals. Do your research. Ask people in your area what type of flooring they have or speak to builders who work in your city. Don't forget to provide your flooring professional with lots of information as well. The more they know about your home and needs, the better equipped they'll be to help you find the best flooring solution.